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The
ILLINI TRAIL

A PAGEANT PLAY

COMMEMORATING THE ILLINOIS CENTENNIAL

WRITTEN FOR

THE CENTENNIAL CELEBRATION

BY

CECILIA MARY YOUNG

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CHICAGO, ILLINOIS
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FOREWORD

In the pageant play there are 6 speaking parts for girls* and 14 speaking parts for boys; there should also be 26 boys and one girl who can sing. The rest of the principal characters are vivid, strong portrayals in pantomime or tableaux. (Note) The character of Madame La Comte is a sprightly, spirited characterization that must all be conveyed by quickness, lightness and expression, in pantomime. "Mme. La Comte, for she was so called throughout the Illinois County to the day of her death, was in every respect a typical French woman of the frontier. Among the Indians her influence was so remarkable as to be almost unique in border history. No official in French authority ever wielded such power for good or ill over the savages of the Illinois as did this rosy-cheeked, black-eyed French woman. And she used this power to good account for the benefit of the settlements. She lived to the last a power along the border." (Randall Parrish.)

The roles of Proclamation and History are parts similar to the classical Greek "Chorus", designed to explain and amplify the scenes and characters as the play proceeds.

*The part of History may be divided among different girls. History of Episode I, History of Episode II, etc., making 9 additional speaking parts, or 15 speaking parts for girls.

Special Notice: The narrative which is used for History is from the pen of the distinguished author, Randall Parrish, in "Historic Illinois", and is used in the present pageant play with the full permission of the author. Several of the songs are from The Laurel Song Book Series, Compiled by M. Terese Armitage, C. C. Birchard & Co., Boston, publishers, to whom the courtesy for use in this production, together with Mr. Parrish's generosity, the author expresses grateful appreciation.

Acknowledgment is also due Mr. Joseph J. Thompson, editor-in-chief The Illinois Catholic Historical Review.

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CHICAGO, ILLINOIS

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no 1

THE ILLINI TRAIL

CAST OF CHARACTERS

(In order of their appearance)

(The speaking parts are indicated by stars*; singing parts by : ;the others are for characters in pantomime or tableaux.)

EPISODE I—THE TRAIL OF THE WILDERNESS

Illinois—a very tall boy in Indian Chief costume.

*Proclamation—A boy dressed as a medieval herald. He carries a long trumpet.

*History—A girl with a splendid voice, in flowing Grecian costume. She carries a scroll opened and held by two rods.

:Ideality

Conquest

Adventure

—Three allegorical figures in masque.

Ideality—A tall boy dressed in the costume of a medieval knight. A veil hangs over his face on which sequins have been sewed to give a glittering effect.

Conquest—A boy dressed in tights and doublet, wearing a large hat with drooping feathers, and a hideous mask, a jangling sword at his side.

Adventure—A boy dressed as a pirate, a red stocking cap on his head, considerable paint and bristling mustaches emphasize the aspect of this character.

Indian Medicine Man.

Three Indian Chiefs.

Illinois Braves—About 20 large boys or as large a group as possible.

Indian Scout.

Marquette—("A man of 36 years, smooth shaven, delicate of frame, his face thin and careworn, his eyes deeply sunken, his form enveloped in a shapeless black robe frayed and rusty from travel. At his girdle hangs a crucifix.")

(From Randall Parrish's "Historic Illinois".)

Joliet—"Strong of build, dark of eye and beard, alert, with intelligent face and energetic gesture".) (Parrish.) He wears buckskin clothes and a large hat.

EPISODE II—EXPLORERS FIND THE ILLINI TRAIL

*Louis 14th—King of France. Velvet small clothes, powdered wig, red-heeled shoes with buckles. A small part but must be well played by a boy who can assume the proud, yet frivolous, trifling character of this monarch.

*La Salle—A well built boy of dignified, earnest mood. Costume: Full velvet knee breeches, long vest and coat, boots, long flowing dark wig and mustache, gauntlet gloves.

*Henri Tonty—Same costume as other. A slight boy of Italian type. Dark wig and dark mustache. He has an iron hand. The right hand can be drawn in sleeve and the iron hand attached.

A courtier

A Page

—See costumes period Louis 14th.

Father Ribourde—An old friar with white wig.

EPISODE III—A TABLEAU—BLAZING THE TRAIL FOR CIVILIZATION

Missionaries—*8 boys dressed in black gowns of the Jesuits. 8 boys dressed in grey of Récollete friars.

Four Hunters—Dressed in buckskin suits, raccoon hats, and animal skins hanging at belts. Carry muskets.

Four Miners—Dressed in blouses and short trousers, carrying crude mining implements, ropes, shovels, etc. They represent Progress.

Four boys in blouses and blue trousers tucked in rawhide boots, carrying peddlers' packs. These boys are to represent Commerce.

Several Indian Girls—In Indian costume with necklaces and moccasins shoes.

Indian Squaws—With dolls strapped to backs for papooses.

EPISODE IV—Pantomime—CIVILIZATION BLOOMS AND FLOURISHES ON THE OLD TRAIL

:Riverin—An old man, long vest over long blue trousers tucked in long boots—a flannel coat with hood attached, to be drawn over the head and then let to fall back on shoulders after the manner of a cape. "It was a blanket garment called a capote and characteristic of the early costume of the French settlers in Illinois." (Parrish.)

:Pierre, :Francois, :Louis—Three French soldiers in blue uniforms with white facings.

:René, :Jacques, :Michel—Three voyageurs in buckskins, red handkerchiefs knotted around their throats. Blue cloth folded as turbans for their heads.

:Jean, :Pierre, :Jules—Three woodsmen or coureurs de bois. Wear pantaloons of coarse blue cloth, long vests and the same style flannel coat as Riverin.

:Father Vivier, S. J.—A French missionary.

M. Le Comte—Costume of the period (1750).

:Madame Le Comte—His wife. Plain, short-waisted dress, fancy head dress, moccasins on her feet.

French People of the Village—Men in pantaloons; long vests with cotton handkerchiefs tied on heads in picturesque fashion. The girls in bright colored, plain short-waisted dresses with fancy ribbon head dresses.

Indians—In bright colored blankets.

:Twelve San Domingo Slaves—Blue overalls, blue shirts, cloths tied on feet, blacked faces and hands.

EPISODE V—THE TRAIL WIDENS INTO A FRONTIER. 1778

*George Rogers Clark—A stalwart boy and good elocutionist. Costume American colonel of Revolutionary Period.

*Lieut. Col. Montgomery—Same costume except that of rank of captain.

Fifteen Frontiersmen—Frontier costume of buckskin, muskrat caps. They carry muskets.

Simon Kenton—One of Clark's "Long Knives."

*Captain Rocheblave—Captain in the British army. (See costumes of British soldiers, 1776.)

An Indian.

*Father Gibault.

EPISODE VI—"1818"—AN OPENING IN THE TRAIL

A Soldier at Ft. Dearborn—Pioneer costume, trousers tucked in boots, big pioneer hat.

*An Emigrant from Kentucky—Buckskin coat and trousers, slouch hat.

*One of these boys must be able to sing a solo.

- *Emigrant's Wife—Blue calico dress, sunbonnet.
- *Their Little Girl—Calico pinafore, big sunbonnet.
- *Bill, the Mail Carrier—Frontier costume powdered with chalk to represent dust. He carries old-fashioned mail bags.
- *Black Mammy.
- Little Rastus.

Second Part of "1818" Tableau

The State of Illinois—A girl dressed in flowing robes, a circlet round her head surmounted by a single bright star.

EPISODE VII—"1860"

THE ILLINOIS TRAIL BECOMES THE HIGHWAY WHICH SHAPES THE DESTINIES OF A NATION.

- *Mrs. Smith.
- *Mrs. Jones
- *Mrs. Brown
- Crinoline costumes, with small hats, perched on top of their heads.
- Boys, girls, "women" and "men" for a "mob".
- *Newsboy—Small boy in long trousers, shabby old cap and coat and shoes.
- A Voice in Convention Hall
- Other voices in hall

—Any of the other speakers of the play, who are not in Episode VII.

Scene II. Tableau.

Ideality triumphs over Conquest and Adventure

- Ideality
- Conquest
- Adventure
- In tableau group.

EPISODE VIII—THE END OF THE TRAIL: ILLINOIS RECEIVES THE HOMAGE OF THE NATIONS OF THE WORLD, 1903

The State of Illinois—And 25 boys and girls for statuary group representing the different nations of the world.

EPISODE IX—METAMORPHOSIS OF THE TRAIL—ILLINOIS ACHIEVEMENT.

- The Allegorical characters to represent:
- Progress
- Commerce
- Produce
- Chicago (or any selected town in Illinois).
- Patriotism
- Humanity
- Education
- Religion
- A group of small children (the same group who took part in Episode IV), in white dresses with blue ribbons across their breasts.
- Civil War Soldier—A young man.
- A Veteran of Civil War in G. A. R. suit.
- Soldier of 1918.
- Sailor of 1918.

THE ILLINI TRAIL

The Play and the Pageant

THE PRELUDE

Before the rise of curtain the song "Illinois" is played by orchestra—
Then silence—Then an Indian drum is heard beating in the distance.

Enter Proclamation in front of curtain—with horn held to his lips—
(a horn blast is sounded).

Vinces inside (behind curtain):

By thy rivers gently flowing, Illinois, Illinois,
O'er the prairie verdant growing, Illinois, Illinois,
Comes the echo o'er the breeze
Rustling thru' the leafy trees—
And its mellow tones are these—Illinois, Illinois,
And its mellow tones are these, Illinois, Illinois.
From a wilderness of prairies—Illinois, Illinois,
Straight thy way and never varies—Illinois, Illinois,
Till upon the inland sea
Stands thy great commercial tree,
Turning all the world to thee—Illinois, Illinois.
Turning all the world to thee, Illinois, Illinois.

Curtain rises on a shadowy stage—"Illinois" center, standing erect,
with arms folded on his chest; his head alert and thrown back, looking
off into the distance. The Indian drum is heard drumming monotonously
in the distance.

Then comes the voices, singing softly in the distance, like echoes—

By thy rivers gently flowing—Illinois, Illinois,
O'er the prairie verdant growing, etc.

(the complete first verse. The Indian drum can be heard beating distinctly
in the distance, as the curtain descends on Tableau I).

Proclamation steps in front of curtain from right and cries loudly—
after a thrilling blast of the trumpet:

I summon History!

Enter History (L). She is looking at a scroll and she reads:

The old Illini Trail:

*"Let us picture, if we can, some of the many who passed this way"
(makes a gesture, indicating the trail extending from where she stands
to the place back of the curtain)—meditatively)—"The lonely Indian
hunter"—(walks along as if going up path; then stops)—"the entire
village on the move to new territory; the grave warriors stalking on
ahead, the leaden squaws trailing behind, the hardy ponies dragging
the tepees, their long poles scratching up the soft turf; the painted and
bedecked war party armed and silent, skulking thro' the shadows—the
black-robed Jesuit counting his beads as he treads the weary miles, his
one thought the salvation of souls; the wandering coureur de bois—
careless of comfort and ever at home in the wilderness, singing as he
toils," (head thrown back and marching buoyantly) "the marching
troops under the yellow flag of Spain, the French fleur de lis, the cross
of St. George, and the American stars and stripes; the inflowing settlers;
the gay merry-making French—the grave-faced American, and amid
this all, the somber-clad nuns of the Ursulines. All this has the Trail
seen—Pontiac and Black Hawk, Keokuk and Tecumseh, Gomo, and
Little Bird, here all have been. Marquette and Joliet, La Salle and

*From Chapter VIII, "Historic Illinois," by Randall Parrish.

Touty, Du Lhut, Clark, Renault, Brisbriant, Dubuque, Crogan, Taylor, Harrison, have all in turn borne part—have seen and suffered, toiled and conquered along these trails of the long ago—and amid it all bold and undaunted hearts were thus steadily shaping the destinies of a nation, laying the foundations of a mighty state.” (Exit History, right, as Voices behind curtain sing:

“Not without thy wondrous story, Illinois, Illinois,
Can be writ the Nation’s glory, Illinois, Illinois,
On the record of thy years,
Abraham Lincoln’s name appears,
Grant and Logan and our tears, Illinois, Illinois——”

EPISODE I—THE INDIAN TRAIL

Drum sounds inside.

Curtain rises on dark stage, except for the light from blazing camp fire in center of stage; in a circle, all around the stage, sit the Indians in full war paint and regalia. The Chief—“Illinois”—stands in center, as before in the tableau. Hold this picture for a few seconds, count by the drum taps about 20—then Medicine Man rises from circle and goes to fire, putting it out. Stage grows brighter. Dawn. The sound of the Indian drum grows fainter and finally ceases. All the Indians at signal from Chief rise and with backs to audience and hands uplifted sing Indian Morning Hymn to the sun.* After this they separate into groups, performing various Indian occupations (**Indian music, by orchestra), skinning and curing furs, grinding corn, making arrows. Suddenly enter the Indian messenger, who by gestures, pointing north, lying flat on ground with ear to ground, suggests the arrival of strangers. Medicine Man stands in center, takes tomahawk and starts dance. Indian with drum crouches beside Medicine Man drumming, and all the Indians stand and form circle around Medicine Man and dance war dance. Exit in single file with warwhoops, left.

Enter History: §This is the heart of the wilderness. Hundreds of miles to the northeast a little stockage of logs shelters a Jesuit priest or two, while east of that point, scattered here and there amid the surrounding desolation, are others similar, the merest isolated sentinels of French occupancy stretching a thin line of communication thro’ thousands of leagues of Indian haunted forests. Everywhere is the brooding silence, everywhere absence of human activity. The trees bordering the stream are filled with birds, the rice swamps all vocal; out on the open prairies range the buffalo and deer. Dim trails wind sinuously from point to point for guidance to the hunter or the war party, but for league on league in every direction of the compass extends the same unvexed vista of silent plain and mysterious forest;* (moving to the back of the stage, looking off). Nothing moves along the glistening surface of the great river. In solitary grandeur it pours its mighty flood thro’ the wilderness, as it has done for unknown centuries. It is the monarch of all this mysterious land—the unnamed ruler upon whose bosom no white man’s heel has ever made impress. But the hour has now dawned for the unlocking of the great secret, and around that distant curve steal silently two birch bark canoes, their adventurous prow

*“The Sun Worshipers”, P. 98, Junior Laurel Song Book. C. C. Birchard & Co., Boston.

**Introduction, played twice, of Coleridge-Taylor’s “Scenes from The Song of Hiawatha” (opus 30).

§From Chapter III, P. 41, “Historic Illinois,” by Randall Parrish.

*(Note.—The River theme, in “Scenes of the Song of Hiawatha,” by Coleridge-Taylor, pages 120-121, should be softly played by orchestra, up to the theme of the “Black Robe” (the Coming of Father Marquette, page 156, number 42, in Novello edition), which should be played for entrance of Marquette and Joliet.

turned southward, their occupants of the white race. They are the first of their blood to pass this way in all the centuries. Fronting the unknown—the savage Indian on every side, the solemn wilderness a weight upon them, they yet press sternly forward, feeling their uncertain passage mile by mile deeper into the desolation. In the first of these canoes are three men. At the paddles two Canadian voyageurs, swarthy of face, roughened to every hardship of this far frontier, their heads wound about with gay-colored kerchiefs. But up within the bow, his eye scanning every object, is a man of another type—strong of build, dary of eye and beard, alert, with intelligent face and energetic gesture. It is Louis Joliet, the son of a Quebec blacksmith, himself a fur-trader and the man especially selected by Talon and Frontenac to unlock the secrets of this great, mysterious river of the west, the wonders of which have been borne to French ears from the lips of wandering Sioux.* Behind, urged on by three other paddling *engagés*, sweeps the second canoe; but he who sits within, his eyes searching the waters and uplifted in prayer towards the blue sky, has little in common with that fur-trader so sternly pointing the way. He is a man of 36 years, smooth shaven, delicate of frame, his face thin and careworn from excessive vigils, his eyes deeply sunken, his form enveloped in a shapeless black robe, frayed and rusty from long travel. At his girdle hangs a crucifix, and his white hands finger the rosary, his lips moving in continual supplication. It is Pere Jacques Marquette, of the Society of the Jesuits, for five years past missionary to the Upper Lakes. To look at him is to read his traits of character beyond mistake, a true successor to those other princely martyrs of the frontier—Jognes, Garnier and Brebeuf. His one ever present thought now, as these boats sweep swiftly downward, is the salvation of souls. Joliet may scan those banks with apprehension, but Marquette longs for the sight of the savages—that he may deliver to them the message of his religion. Landing, they find a deeply indented path leading directly across the surrounding prairie. Joliet and Marquette, leaving their canoes in charge of their *engagés*, set forth alone on their dangerous mission of discovery. (Exit History.)

Enter Marquette and Joliet; Joliet, indicates by his hand, tracing the path in the ground, the trail which they follow. Both looking intently on this path trace the footsteps of men till they reach center. Drum sounds feebly in distance. They stop and listen—Joliet points off where sound of drum is heard, and shows that trail leads off that way; he puts hand to mouth and halloes.

Enter Illinois and Medicine Man and three chiefs, who stand gravely on stage in single file and stare defiantly at the intruders. Illinois stands in advance with arms folded on chest. Marquette extends both hands in a hearty gesture of friendliness to the chiefs; Illinois extends pipe of peace—offering it with bowl towards his forehead, stem towards Marquette, who takes it and puffs it and hands it back in the same fashion; Illinois extends the same ceremony to Joliet; the other three chiefs offer their pipes. Enter the other Indians (left), who crowd around the strangers with looks of wonder and curiosity. Enter a few squaws (left) and little Indian children. (Music, Gounod's Ave Maria.) Marquette stands at back center with crucifix—he points to it and then takes a picture of Our Lord from inside his cassock and fastens this to a tree. The Indian children crowd up to him and hold on to his cassock. Half of the Indians sit on ground, facing him, others stand erect with arms folded. He takes out a picture of Immaculate Conception and fastens this to a tree. Indian squaws file up one by one, seize his hand and kiss it. Marquette points to picture—points to sky and makes a gesture which includes them all and points to picture as if assuring them the Queen of Heaven is their mother.

*Music: Fr. Marquette theme: Scenes from The Song of Hiawatha, Coleridge Taylor, No. 41.

Holds up rosary—Tableau.

Enter History (music still playing very softly):

"Thus Marquette had claimed the land for God naming his mission the "Immaculate Conception." History then steps to front of stage, in front of curtain, and curtain descends on the tableau. History (reading from her scroll: "Joliet must return to Frontenac with his news*—but Marquette remained all winter and the summer following seriously ill in the dismal station at Green Bay, the mission of St. Francis Xavier. His one prayer during all these months was that he be given strength to return to the waiting Illini. At last, when autumn came, he departed, though far from well. Two engagés, Pierre Porteret and Jacques, were his sole white companions. At last, after much suffering and difficulties, he came again to the Illinois country, where he was received "like an angel from heaven." (P. 51, Historic Illinois.)

It was a few days after the celebration of Easter that he departed—a large concourse of Indians voyaging with him in their canoes and showing him a new route by way of the Kankakee. At St. Joseph he left them, embarking in a frail canoe, accompanied only by his white companions. All about him was the fresh beauty of springtime. Yet, as the faithful Pierre and Jacques paddled their boat past the desolate shores, the dying Jesuit lay helpless in the canoe, his sight already dimmed, his small strength rapidly waning. On the 19th of May he conceived that his hour of departure was indeed at hand, and as they discovered the opening of a little river in the shore line he requested his companions to paddle in towards the bank. Hastily the two sorrowing servants erected a shelter of bark on some rising ground near the southern bank of the stream, and bore the fast dying priest there. (Music.) He gave solemn directions regarding his burial, asked forgiveness for all the trouble he had ever given them, and "thanked God

Ave Maria played softly.	{	he was permitted to die in the wilderness, a missionary of the faith and a member of the Jesuit society." That night he bade them sleep all they could, pledging himself to call them in time of need. Three hours later they heard his faint voice calling, and found him dying. He expired, breathing the name of Mary, his dim eyes fastened on a crucifix held before him. So, in the savage heart of that wilderness where he had labored so long, and not for earthly reward, passed away, this discoverer of the Illinois Country.* (Exit History.)
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Proclamation, coming forward, center:

In Discovery's wage, in every age,

These Three loom up on History's page

Enter History, backwards, left.

Proclamation, summoning Adventure—Adventure! (Adventure enters.) (Music plays 4 introductory bars of Pirates' Chorus No. 12, Pirates of Penzance, Gilbert & Sullivan.)

Proclamation, summoning Conquest—Conquest! Enter Conquest. He has a curved sword or cutlass in one hand and a gun in the other. He moves past History, with fierce, decisive steps, and exits. (Music plays Introduction (9 bars) of Calf of Gold from "Faust".)

Proclamation—Ideality! (Music plays 9 bars of The Brotherhood of Man, p. 168, Junior Laurel Songs, C. C. Birchard, Boston.)

Enter Ideality with an emblazoned banner in one hand and upraised sword in other hand. (He stands for the old ideals of knighthood.)

Exit History, following Ideality.

(End of First Episode.)

(Singing behind the scenes of "Amaryllis", page 118, Laurel Songs.*)

*Complete edition, C. C. Birchard & Co., Boston.

*Pages 52-53, Historic Illinois (Randall Parrish).

*Page 49, Historic Illinois (Randall Parrish).

THE SECOND EPISODE

(The Foothold for France.)

Interior to represent a room in the French Court, a large chair on a dais, near which is a table on which are writing materials and a board for chess, also a document with a seal attached. Door at back. Center hung with portieres.

Louis XIV.

A Courtier.

A Page.

Louis, seated on chair, is taking snuff from a fancy snuff box as curtain ascends.

Louis (waving his hand majestically to page): You may tell them to come in! (Leaning on arm of chair and looking towards audience. Page exits.) (Door at back.)

Louis: These plagued explorations take money! (Slapping his hand on his knee.) I can borrow! I believe it will be a rich land for France some day.

(Page enters with La Salle and Tonty. They both wear gauntlet gloves.)

Louis: Ah! which is the explorer of the dangerous forests and wilds of New France?

(Tonty stands back, hat in hand, while La Salle advances to the king, bending on one knee, taking off his right glove, takes Louis' extended hand, he bends his head over and kisses it.

La Salle—René Robert Cavalier de La Salle, your majesty, at thy service!

Louis (with bored interest): Oh, yes—I have the letters from the Governor in Canada—I know of thy exploits already, my friend. 'Tis a gigantic enterprise thou hast planned, this new Western venture in the New World, but I have (snaps his fingers) no wherewithal—in point of fact, no moneys—

La Salle (eagerly, still kneeling and in a supplicating manner): Sire, I stake all my properties in France, and they are considerable! My all, I am willing to risk in this enterprise! My desire is to devote my life and future in this cause—for God, my king, and country!

Louis (in amused and trifling mood): Ah, well! 'tis a chance! I'm fond of chance myself! Come, now! (La Salle rises.) Well, we will bestow our blessings and our thanks on thee, but wait" (turning towards the table and snapping his fingers at the courtier, who brings him papers—a large document with a seal attached from the table.) I said we have had good news of thee from Frontenac—how wouldst thou like a title in return, from the hand of Louis the Grand? Pierre, my pen! (Louis goes to table.)

(Page goes to table, taking up quill pen, hands to king with ceremony. Louis signs his name on document, with a flourish.)

There! Here's a grant to certain lands and the royal permission to claim it for France and Louis—the power to be represented in the person of "Chevalier de la Salle." (Louis, one hand on table, gives document to La Salle. La Salle takes document from Louis, kneeling once more. Louis extends the back of his hand in handing the paper and La Salle kisses it.)

La Salle—Oh, sire! I thank thee.

(Tonty comes up as La Salle rises and kneels to kiss the hand of La Salle in joyous congratulation.)

Louis—Present thy dotting friend, Chevalier!

La Salle—Henri de Tonty, Sire, my good lieutenant, a young Italian of noble birth and protege of the Prince of Conde.

Tonty (kneeling)—Thy servant, Sire! At the service of France under my gallant captain, Chevalier de la Salle.

(Louis extends his hand with ceremony. Tonty is embarrassed—holding his iron hand in his left hand nervously—but in another second

he tears off his glove, extends his iron hand boldly, under the stiff, outstretched hand of the king; as he bends to kiss the hand of the king, Louis gives a sharp exclamation and jumps back in astonishment.)

Louis—Why, man! What's this! a hand of iron!

Tonty—A grenade at Messina blew off my right hand, Sire—I miss it not—save that I lack two trusty servants that could strike for France and for thee, Your Majesty!

La Salle (putting his hand on Tonty's shoulder)—He is not less a gallant soldier, or loyal friend for want of it.

Louis (wiping his hand delicately with a fine lace handkerchief)—Zounds! What an amusing adventure! Rise! Oh, highly interesting, this friendship between such two! (Goes back to chair.) Yes, Tonty, thou wilt make a good soldier, I'll warrant! Well, go, my children, down the long trail which leads from Versailles to the Indian haunted forest of the New World, and mind ye! keep a firm foothold, on whatever path ye take, for France! (Leaning back in chair and yawning behind his lace handkerchief.) My blessings on thee both. (He rises and goes to table, and—he pauses at the chess board.) Let France and Louis the Grand be your motto!

La Salle (standing in door)—Ah, Sire! God—my country and my king! (Tonty stands with his arm about La Salle at back—Louis laughs and waves a gay hand at them.)

Louis—Well, so be it! (He goes back to chair and watches them as they go out. La Salle raises his sword so that the hilt forms a cross above his hand. Tonty stands posed with his hat raised towards La Salle's sword.)

The singing inside of Amaryllis commences again, and the stage grows a little dark as Conquest enters stealing in beside Louis, who lies back in his chair dreaming in a languid pose, his hand on the arm of the chair, the other hanging lazily down. Adventure steals in, and puts his sword gently on the back of Tonty. Ideality steals in softly, beckoning on La Salle (held for one minute picture).

(Curtain.)

(Enter from right, Proclamation and History in front of curtain.)

Proclamation—After Pere Marquette,* "among all those French names connected with earliest Illinois history, the one which looms largest is that of René Robert Cavalier, *Sieur de la Salle*" (blows trumpet at center of stage and again at side wing). Exit left.

History steps forward with her scroll § "Born in 1643, at Rouen, France, the son of a wealthy merchant, an earnest Catholic, educated under the guidance of the Jesuits, he came, at the age of 23, to Canada. His imagination had been kindled by the vast leagues of untravelled wilderness stretching westward beyond the uttermost French frontier. His is a story, sad and heroic, of constant struggle, not only against the inhospitable wilderness, the dangers innumerable of unknown forest and prairie, lake and river, but the continual conspiracy of enemies in Canada, jealous of his hard-earned success. A weaker man would have fallen early beneath the ever-increasing burden, but La Salle battled on grimly to the end, a brave, pathetic figure, and has written his name indelibly across the heroic annals of the West. It was in October, 1679, that La Salle first set foot on Illinois soil. The spot was somewhere along Lake Michigan shore, within the limits of the present county of Lake."

**"His was a motely company of 14 men; of these, 10 were Canadian voyageurs; the others, priests of the grey robe, the Récollet friars, Louis Hennepin, Gabriel de la Ribourde, and Zenobe Membré." "Beyond the mouth of the Chicago, he attained the entrance of the St. Joseph River. Here he expected to be joined by another party of 20 men, under command of his lieutenant, Henri de Tonty, who had been ordered

*Paragraph 7, Chapter 4, Historic Illinois (Randall Parrish).

**P. 56, Chapter 4, Historic Illinois (Randall Parrish).

§Idem, Paragraph 2, Historic Illinois (Randall Parrish),

to proceed down the eastern shore from Michillimackinac. The company waited 20 days before the latter made appearance, busying themselves meanwhile by the erection of a rude log fort." (Pages 56 and 57, *Historic Illinois*.)

"December 3, the party re-embarked in eight canoes. On New Year's day they landed to hear Mass and wish each other a happy New Year, and 4 days later the prows of their venturesome canoes entered that wider expanse of water now known as Peoria Lake, until they reached the present site of the city of Peoria, where they established night camp. La Salle now began the erection of a small fort. Within this primitive enclosure the men lodged in small huts. La Salle and Tonty shared together, tents near the center, another similar structure was erected for the use of the three friars. Such was Fort Crève-cœur—Broken Heart—the first fort ever built in Illinois Country.*

La Salle was assassinated by one of his own cowardly men, March, 1687.

(Enter Proclamation bearing the French fleur-de-lis banner.)

History—Thus perished one of the most remarkable explorers whose names live in history.‡

Proclamation—"America owes him an enduring memory. Illinois especially should forever do honor to this name."‡

(Exit History left, Proclamation right as curtain ascends in Tableau.) "La Salle taking possession of the Illinois country in the name of France."

La Salle in the center of stage, his head upraised, his right hand holds his sword extended over the soil, of which he is formally taking possession. In back of him, 2 swarthy voyageurs, heavily bearded, are setting a large cross in the ground. A man with a tri-cornered hat swings the flag bearing the fleur-de-lys. He is standing just beneath the cross. Father Ribourde, his back to audience, has his arms extended, as if blessing the banner and cross. Two other friars kneel near by. One voyageur with ear-rings in his ears, rests on his shovel, near the cross. Indians grouped around gazing at the flag and cross. Tonty stands under the flag—his iron hand upraised, his hat in his hand, as if swearing to defend this flag. Two other men are kneeling. (Behind the scenes *Te Deum* is chanted while the tableau is held.)

(Curtain.)

(The singing of *Te Deum* continues very softly behind the scenes.)

THE THIRD EPISODE

Blazing the Trail for Civilization.

Curtain rises on same scene as Episode I. A pot suspended from poles over a fire (left). Logs, etc., and the various properties required for the different groups.

Enter History—"In the very advance of exploration of settlement, long the foremost figures on the far French frontier, were the priests of the long black robe and of the grey. Heroic beyond words, pathetic beyond expression, is the simple story of their labors, hardships and defeats. Nor is it possible to say that the greater meed of honor lies with either the Jesuit or the Recollet Order. Both alike, in their chosen missionaries, exhibited devotion, patience, and heroism to the highest possible degree." *—"They encountered danger and suffering in every possible form; the perils of nature, the inhumanity of savages. Some were drowned, some starved to death, some, losing their way, perished alone in the dread desolation. Yet none hesitated before the call of duty, and wherever a soldier of the Cross fell, another came forward to

*Chap. IV, *Historic Illinois* (Randall Parrish).

P. 69, *Idem*.

‡Parkman & Parrish.

*Par. 1, Chapter VI (p. 88), *Historic Illinois* (Randall Parrish).

*P. 89, Chapter VI, *Historic Illinois* (Randall Parrish).

walk unhesitatingly in his footsteps." "Oftentimes in that wilderness it required greater heroism to live than to die. Certain it is that these pioneers of Christ, upheld by the zeal of faith, penetrated every nook and corner of this great wilderness country, zealously seeking the salvation of souls."§ "Hunger and cold, exposure and danger, were merely incidents of their service."†

(At left.) Ideality enters slowly—beckoning as he advances with slow, measured gesture—his upraised sword gleams in the half-light. (Music plays softly *Brotherhood of Man*, p. 168, *Junior Laurel Song Book*.)

History—‡They went wherever they were sent; they did their work in silent patience, whether the end was destined to be life or death. These men explored the waterways of the Illinois, pressing their frail canoes up narrow streams." (Enter a Jesuit—following Ideality but looking down as if following a narrow path.)

History—"On foot, and frequently alone, they toiled over the Indian trails bearing with them scarcely more than breviary and rosary, their one consuming desire the salvation of souls." (Jesuit walks to left across stage at back and disappears, following Ideality, who exits back, right.)

Proclamation—

"Behold him on his way! the Breviary
Which from his girdle hangs, his only shield.
That well-known habit is his panoply;
That cross the only weapon he will wield.
By day, he bears it for his staff afield;
By night it is the pillow of his bed.
No other lodging these wild woods can yield
Than Earth's hard lap, and, rustling overhead,
A canopy of deep and tangled boughs far spread,"

—Southey.

Enter procession of friars (left) as stage grows brighter: 8 Jesuits and 8 Recollets in grey. The first two read from Breviaries, the next two walk with arms folded, the next two reading, the next two with arms folded, etc. At right, Ideality enters and marches, backwards, at head of procession—with his banner; his sword is sheathed at his side. Ideality sings as he marches at head of procession:

Song, *The Brotherhood of Man*—Frederick H. Martens, D. F. E. Auber. Arranged by J. Remington, *Junior Laurel Song Book*.

The glory of Truth is our cry;
Right and Justice the arms of our might,
No eagle of gold, tops our standard unroll'd,
Olive crowned is our banner of white!
Let all unite in Freedom's name;
The glorious word of Truth proclaim!
Truth proclaim, Till the shadows of night
Disappear in the light from above;
A kingdom shall rise, with its crest in the skies
Call'd the Kingdom of Brotherly Love.

(Repeat the Chorus at A. in song book.)

They circle the stage—at right two Indians meet the first two friars. They walk four abreast; at left two more Indians meet the second pair of friars and march four abreast, and so on—two more joining the third pair until the entire procession moves four abreast; at the end of procession four squaws and six children fall in line. After all circling stage in this manner they separate into groups, as follows:

Group I—At upper left. A Jesuit seated on a stump has a catechism

§P. 89, *Historic Illinois*.

†P. 99, *Historic Illinois*.

‡P. 99, *Parrish*.

°P. 99, *Parrish*.

in his hand, and is instructing a group of five Indians. (The 3 chiefs, Medicine Man and scout of first tableau.)

Group II—The boy who represented Fr. Ribourde in preceding tableau has a bottle of medicine and rubs an Indian's arm (the boy who represented "Illinois" in first tableau).

Group III—A Jesuit, seated on a rock, is writing an Indian dictionary. Indian crouched beside him, looks up into his face, holding a bow and arrow in his hand, as if he had just given Indian name for this, and priest is writing this on pad.

Group IV—Two Indians lying full length on ground, their heads supported by their hands, listening to a Recollet whose hand is up-raised as he teaches them of God (the Recollet who was with Hennepin in preceding tableau).

Group V—The other Recollet of preceding tableau has a shovel and is showing 2 Indians, their hands on their knees, as they bend over to look, how to till the soil.

Group VI—Three Indians seated on ground against a log are learning to write on pieces of bark with chalk. A Recollet stands at one end, overlooking their efforts—a Jesuit at the other end kneeling and pointing on the bark, as if explaining the meaning.

Group VII—A Jesuit with a hymn book, holding it before him, in the act of beating time with one hand, teaches a group of squaws (lower right) and Indian children to sing.

Group VIII—A Jesuit sitting in the center of Indian children playing marbles. They are seated on ground around him and laughing.

Group IX—A Recollet with hammer and nails is showing 2 Indians how to build a boat. He has planks and carpenter materials near him.

All this grouping may be held as a tableau or given with appropriate, but delicate, pantomimic action.

Music in orchestra plays—introduction (4 bars) to No. 12 Pirates Song, Pirates of Penzance. Enter Adventure at pause in 4th bar (music of Pirates Song). At his entrance he shades his eyes with his hand and peers around, then walks around the entire stage in a big circle, looking from group to group. At center again he puts his fingers to his mouth and whistles. Enter the 4 boys dressed as Hunters—from left to right. They are sighting game with their muskets. Indians from Group II (with Illinois) and Group III and Group IV advance towards Hunters. The hunters hold up the skins hanging from their belts and the 4 Indians take their necklaces from their necks and hold them up, offering them for trade. They make exchanges—2 hunters go over by fire and warm their hands. One goes up to group where the friar wields the shovel—the last one saunters to back where the carpenter work goes on.

They stand looking on. (Note.—Each step must be counted in time to the music, so that all the movement will be simultaneous and in rhythm.)

Adventure holds center of stage, his arms folded across his chest, in an attitude of being "monarch of all he surveys". Now the 4 Indians with the skins advance towards the front center—spreading the skins on the ground as if to dry them in the sun. Then the Indians lie flat on ground (each in back of a skin), their arms folded under their chins as they watch the skins in process of drying. The light gradually fades, little by little.

The friar in Group VII puts down hymn book, seats himself on a log and sings: "La France est belle—"

All the groups move to various postures, expression of listening. Group I of 5 Indians take out their peace pipes:

"La France est belle,"

O my France is fair, Shepherds come, 'tis spring,

Let us love her e'er

And all her praises sing

Over the mountain, over the sea,

Over all the climes that be
Where'er you chance
Far tho' it be,
You will always long for France—

Chorus—
O my France is fair,
Shepherds, come, 'tis spring!
Let us love her e'er
And all her praises sing.

And we her sons—with ardor
We work for her grandeur—
Off'ring to God, our Creator
Burning hearts of zeal—

Chorus—
O my France is fair, etc. (Music in Songs of Canada.)

At commencement of 2nd verse the squaws go softly around the stage, picking up sticks. They build a fire with the sticks. One squaw lights the fire with spark from a flint. The fire light from the fire shines out. At the second chorus, "O my France is fair," enter Conquest just as the last notes of song die away. Music of The Calf of Gold (Faust) for his entrance. He circles round the fire with hop and skip step, first one way round, and then the other way, round fire, as if making an incantation—laughing fiendishly the while. He then stoops over and snatches a brand from the fire (a lighted stick of Chinese punk which he has brought in with him concealed). He approaches Group I—the 5 Indians with the long peace pipes. He lights the pipe of the first Indian with his fire brand. The missionary stands up and puts his hand between the pipe and the fire brand, but Conquest pushes him rudely aside and lights all the 5 pipes. Then stands aside laughing with fiendish glee as the 5 Indians, laying aside their pipes, get down on their knees and steal on all fours from back stage down to front, where the four pelts are drying. Stealing quietly past the 4 Indians guarding their skin-pelts, they steal the pelts and start to crawl out—left and right wings. The 4th Indian, as he starts to crawl toward right at right center is met by the 5th, who has not secured a skin. They grapple at right and exit struggling. Father Ribourde rushes to come between them, but Conquest comes up and throws Father Ribourde on his knees. Conquest goes to upper left and waves his hand. At this moment stage grows brighter and 4 boys dressed as miners enter—with ropes, pans, etc. (from upper left). The first two go up to where Father Ribourde has fallen; they roughly seize him and roll him out of their way. They take out a deck of cards and one, on his knee, starts dealing them on ground. The other, with hands on hip, stands intently watching. The 2 Indians from Group IX come down, squatting on ground to watch the card game.

Conquest stalks over to this group and stands there, laughing. The next boy dressed in miner's clothes takes hold of priest in Group V, tying his hands with rope he carries. The "man" takes out a knife from belt, threatening Indians, who kneel in supplication. Fourth "miner" snatches the hymn book held in the hand of priest of Group VII. The children cower and are frightened. The "miner" tears up the pages and puts them bit by bit into the fire. (Right.)

Music
of
Calf of
Gold
gets
louder
and
faster
as
this
scene
with
Conquest
proceeds.

Conquest goes over to fire (right) and leaps about it. Four men with peddlers' packs enter. First one goes to children (Group VII) and holds up bright necklaces from his pack. Second one goes to the squaws and holds up ribbons. Third goes to group IV—shows a bag of money, takes out coins and throws them into air and jangles the money in bag. Fourth one goes to Group VI, still seated on ground with their bark and chaiks, and out of his pack draws a bottle. Passes the bottle under the nose of each Indian—takes a drink from bottle, smacks his lips, gives each Indian a drink. Missionaries try each time to keep him away but Conquest spreads out his arms, thrusting Missionaries aside each time. (Music of Calf of Gold dies away.)

Indian drum is heard back of the scenes, rolling ominously—Indians of Group VI rise and forming in a circle start the war dance brandishing their tomahawks. (Music of War Dance.)

Adventure enters and joins hands with Conquest. They do a dance step and as they dance around stage—the entire assembly disperses, in a scene of confusion; there is running to and fro—stage grows darker and Adventure and Conquest dance around the camp fires. Conquest at the one (left) and Adventure around the other.—Dark stage now except for the camp fires—Ideality is suddenly revealed in center, holding a cross, as the spot light plays on him. Adventure laughs heartily (exits left), and his laugh can be heard for a long distance as he goes along. From the other side comes the cackling, sinister laughter of Conquest as he exits right.

Ideality goes off singing. ("The Brotherhood of Man", Junior Laurel Song Book.)

Adventure's laugh now comes from the distance.

Conquest's laughter comes from the left—

Ideality now in the right wings is still singing—his voice echoing and re-echoing.

The glare of the camp-fire shines out on a lone figure, in cassock and cowl who enters at left and walks along to the right as if toiling over the narrow trail! He is followed in a second by another "missionary" in black robe—a Jesuit. The procession of 8 boys—alternating Recollet and Jesuit, who have figured in the beginning of this scene comprise this little procession.

Curtain as the 8th figure makes his appearance and starts to walk across stage.

Enter History in front of curtain: she is followed by Proclamation.

History:

"*Nothing material remains today, in all this Illinois country, to recall those early labors of Jesuit and Recollet. The great silent wilderness amid whose solitudes and desolation they wandered in religious zeal has become the abiding-place of civilization, the vast prairies are smiling farms, the savage-haunted streams are highways of commerce, but the black robe and the grey have alike vanished like a forgotten dream."

Proclamation:

"Yet, surely we can give full honor to the magnificent sacrifice, the supreme heroism, of those men who sunk their all, in unrewarded toil in the heart of the black wilderness."

History (reading from scroll).

If constant suffering, hardships innumerable, patience and a life of rigorous self-denial with death at last in the drear wilderness be an open door to true martyrdom, then many an almost unknown priest of the Illinois should have his name written high on the roll of honor.*

Proclamation:

With all her later names of honor, Illinois can not afford to ignore a Marquette, Allouez, Rale, Ribourde, Hennepin, Membre, Gravier, Pinet,

p. 98, Chapter VI. Historic Illinois, Randall Parrish.

*I—From pages 88-89—Historic Illinois by Randall Parrish.

Bineteau, Marest, Marmet, St. Conne, Bergier, de Ville, Le Bullenger, De Beaubois, Guymonneau, De Kereben, Dumas, Tartarin, Watrin, Guyenne, Vivier, Aubert, Meurin, Richard, Gibault and Olivier, those humble soldiers of the cross who died in her service. Nor can any mere arrangement of names and dates justly tell their story.**

History:

Little missions sprang up here and there throughout the wilderness. Today the very locations of most of these are unknown, yet there was scarcely a stream of any importance that had not been the labor-spot of a "long-robe—" mere dots in the surrounding savagery like those established at Chicago, Peoria, and at the mouth of the Des Moines. We cannot even tell the names of the men who toiled in them, how they lived or where they died.(3)

Proclamation:

These soldiers in the ranks wearing their coarse robes of black and gray, did their complete duty and deserve the applause of the world, the "Well done" of God.*4

Proclamation (blows a blast to each of the four points of the compass; Exit right).

History: (stepping to center of stage) (explaining).

"In those years before white men came to Illinois, the virgin prairies of the country were criss-crossed by innumerable Indian trails. The Indian mode of journeying when on foot was always in single file. Their trails soon cut deeply into the soft alluvial soil of the prairie, leaving a plainly marked and narrow track, worn by the hundreds of moccasined feet passing that way. And these main trails which in early days intersected the Illinois country, exhibit few mistakes in judgment. Nor, with all these years which have passed since wandering moccasined feet thus wore away the soft prairie sod, have evidences of these early aboriginal trails wholly vanished. The lines were cut not only across the dreary wilderness, but equally deep have they been impressed upon history.*

(Exit History.)

—Intermission—

Part II.

Enter History with the fleur de lis banner, her scroll by her side.

"The overland trail between Kaskaskia and Detroit, was very early established".* **The oldest permanent settlement by Europeans, not only in Illinois, but in the entire Mississippi valley, must be credited to Kaskaskia".*... "This town, the principal point of colonization, as well as of political and social power during 120 years and under the shadow of three flags, was in most respects a typical French village of its age".*3 "Everywhere the social instincts of the people found outward expression." "The dance was the principal diversion of the villagers and was made a part of every festival"(4). "In the dance all participated

(4)Page 137-138, Chapter 9, Historic Illinois.

ed from oldest to youngest." "No regular court was ever held in this country during French control, yet there remains no record of any serious infraction of law. The commandant who exercised almost kingly powers, aided by the friendly advice of the priests, either prevented controversies or quietly settled them. All were ardent Catholics, looking to their priests for guidance in both spiritual and secular affairs; the priest was advisor, director, and friend to all his flock. Hospitality was held a duty, always cheerfully performed, taverns were unknown,

*II—From Chapter 8—Old Prairie Trails and Their Travellers—Historic Illinois by Randall Parrish.

*Page 121—Chapter 8—Historic Illinois.

*2Page 129—Chapter 9—Historic Illinois.

*3Page 135—Chapter 9—Historic Illinois.

for every house supplied the deficiency. Their very manners commended those French habitants to the good will of their savage allies. The frank, social disposition of their natures made the preservation of peace with surrounding Indian tribes an easy matter."

"In 1721 Kaskaskia became a parish and the Jesuits established a college there, and in 1722 the commandant issued the first land warrant known to the records of what is now Illinois." "Thus day after day passed by, in perfect contentment and peaceful indolence. Magnificent fighters on occasions of necessity and ever prompt volunteers at the demand of the King, when the battle ceased they were at once transformed into polite courtiers. Of rank there was little distinction, excepting the priests and military officers all were upon equality, all dressed alike, all met on the same social plane. Thus in the very heart of the continent, more than a thousand miles from either ocean flourished for nearly a hundred years these interesting communities of French pioneers."(5)

(History stamps foot for curtain to rise, raises arm and points to the picture of Kaskaskia and the French pioneers) (Exit History).

EPISODE IV.

THE NEW YEAR'S EVE BALL IN THE FRENCH SETTLEMENT.

A bare interior—a few benches, chairs and stools against the wall. At the left back an open door-way. Table (center back) on which a fiddler is seated—two baskets of fruit on the table. Pails and dipper on floor near table. A gong behind scenes to strike twelve.

Curtain rises on Villagers of Kaskasia dancing.

In the centre group: M. Lecomte, Madame Lecomte, two soldiers each with partners, Riverin with an old lady.

For music and further instruction on the dance see "Collection of Historic Dances" compiled and edited by Mari Ruef Hofer (Clayton F. Summy). Music: "Les Moulinets" (page 56).

Toward the back four San Domingo slaves and four Indians dancing in a group. At one side a group of children dancing. Groups of eight arranged on stage—all with hands on hips—balance to partners—(eight bars) etc., through figures of dance—ending

"All promenade."

Then the dancers seat themselves.

Six slaves go to the people with pails of water and dippers or gourds—other slaves pull out chairs and busy themselves waiting on their masters. Indians sit on floor wrapped in their blankets.

Enter Father Vivier in three-cornered hat and long cloak—he stands in the door-way for a moment and then takes off his hat and bows low to the villagers who rise at his entrance. Ladies and children curtsy low to him.

Mme. Le Comte hastens to greet him. She curtsies low before him. M. Le Comte comes up and bows to the priest. Priest walks with M. Le Comte and Madame to the group of children—priest puts his hand on head of a child—Mme. fondles another child—a third, the smallest, puts her hand in the priest's, and looks up in his face.

Mme. leads the children to centre of stage, claps her hands—they form a circle around her and sing—holding their hands as if they were watering flowers with a watering pot—

"With care I tend my rose-bush gay,

"With care I tend my rose-bush gay,

"That buds and blossoms every May,

"That buds and blossoms every May,

(5)From chapter The French Settlements, Chapter 9, Historic Illinois by Randall Parrish.

(Join hands and skip step in opposite direction.)

"Come dance with me, thou rose-bud fair,

"There shall be found no lovelier pair,

"Choose one rose-bud of the rest

(Mme. choose a little girl from the ring.)

"Choose one rose-bud of the rest

(Jumping up and down and clapping.)

"Dance and sing,

"Dance and sing

"Choose a rose-bud from the ring",*

(Repeat until all are chosen.)

The rest of the company who are seated clap hands in applause, when this song is finished. The twelve slaves come forward—each takes a child and lifts it on a chair, and stands beside the child fanning her with a bright-colored bandanna handkerchief. Enter Rene—Jacques—Michel (Three voyageurs).

Mme. L. goes forward and shakes each one by the hand and leads them to a bench near the fiddler.

They sing,

THE SAILORS OF LEE,*

Now we are two, we once were three,

Now we are two, we once were three,

(Solo.)

"Gay sailors three we were of Lee,

"Yo ho, ho—a hoy—ho—ahoy

"Yo ho, ho—a hoy?—YOho—a-hoy,

"WE EARNED A SHILLING every day,

"WE EARNED A SHILLING every day,

. . . .

(Solo.)

Our wine was good and we were gay—

Chorus—Yo ho, etc.

"The north-wind soon began to wail

"The north-wind soon began to wail

. . . .

(Solo.)

Go up and reef the topmost sail!

Yo ho etc.

The captain whistled long and shrill,

The captain whistled long and shrill,

(Solo.)

Those ropes you must pull tighter still,

Yo-ho

(Solo.)

The ladder broke when up went he

The ladder broke when up went he

The sailor fell into the sea—

Yo-ho

They found his hat, they found his knife

They found his hat, they found his knife,

But he, poor sailor, lost his life,

Yo-ho etc.—

And high the waves forever roll

And high the waves forever roll

. . . .

(Solo.)

May God have Mercy on his soul!

Yo-ho, etc.

*Music in Sixty Folk-songs of France—Tiersot.

*Sixty Folk-songs of France.

Father Vivier goes over and talks to the voyageurs—Mme. Le Comte claps her hands and two slaves come up to voyageurs carrying a basket of fruit, to which the voyageurs help themselves.

Madame chooses larger girls for next song; they form in a circle for

THE RONDE OF THE OATS.

Mme. sits at back of stage;

Girls singing—

"Who wants to know—who wants to hear

"Just how our oats we're sowing,

"Who wants etc.—

"My father always sowed them so,

(Action.)

"Then rested he a little while,

(Arms folded.)

"He stamped his foot (action), he clapped his hands (action)

"And went the round of all his lands—"

(Turning around in a circle, all with joined hands.)

"'Tis oats and fair good weather (Grand right and left)

That always come together

Who wants to know etc.,

Just how our oats we're reaping

"My father always etc.—

"Who wants etc. oats we're binding

4 Who wants etc. oats we're piling

5—Just how our oats we're threshing etc."

As the girls seat themselves at end of song, enter three Coureurs de bois. Enter Jean first—he halloes.

Answer by Pierre outside, who appears at door.

Pierre in turn stands at the door and halloes.

Jules answers and enters; they carry game and skins of animals.

Villagers crowd around them and they give away their trophies.

Jules sits on table at one side of fiddler—Pierre on the other side—Jean stands leaning against the table.

Fiddler strikes up "Malbrook"*

Jean sings first verse—

"Malbrook to war is going,

Mir-ron ton-ton-ton—

Mir-ron tai-ne

Malbrook to war is going,

Nor knows when he'll return

(Pierre and Jules) Nor knows etc.

Jean and Pierre sing second verse;

But he'll return at Easter

Mir etc.,

But "he'll "return" at Easter or else at Trinity

Jean, Pierre and Jules sing third verse—

"Now Trinity is over Miron—etc.

Now Trinity is over Miron—etc.

Malbrook does not return—

Mme. Le Comte sings solo as she advances toward the group; she stands on a chair beside the three men—

"In to her tower lofty—

Madame has mounted high.

(Father Vivier takes off his long cloak during next verse and puts it on M. Le Comte. Father Vivier sings fifth verse.)

"—— She sees her page approaching

(All join in) Mir-ron—etc.

She sees her page approaching,

In sable habit clad."

*Sixty folk-songs of France.

(M. Le Comte now approaches M. Le Comte.)

Mme. Le Comte solo:

My faithful page pray tell me etc.

(Chorus—Mir-ron etc.,

Repeat:

What tidings you do bring?"

M. Le Comte—[solo or spoken].

"The sorry news I bring you, etc.,

"Will make your bright eyes weep.

M. Le Comte—

"Now don your robes of sable, etc.,

"With shoes of black be shod—

The three soldiers advance to the table and sing.

"Malbrook was slain in battle, etc.,

"And he's now in his grave.

M. Le Comte, the three soldiers and Riverin who now come forward sing—

"I saw his body buried, etc., etc.

"By four brave officers—

During the rest of the song the three soldiers and Riverin march around the table, the first soldier carrying his hat, the second also carrying his hat as if bearing a shield, and the third carries his sword. Riverin follows carrying nothing, but with his head held high. They go round and round, singing.

Solo by first soldier—

"One bore his breast-plate sadly, etc.,

Another bore his shield.

Solo by second soldier—

"His sword the third one carried, etc.—

"Riverin solo

"The fourth no burden bore

Three soldiers sing,

"And all around his tomb-stone, etc.,

They planted rosemary.

Riverin and soldiers

"Up in a tall trees' branches, etc.—

"A nightingale did sing.

All sing,

"When these sad rites were ended, etc.,

"We all went home to bed."

The company retire to their places, and the twelve San Domingo slaves step forward for

San Domingo Song and Dance.

MOUCHE MAZIREAU. *(Creole-French—(Sung to lively air in 6-8 time.)

Mouche Ma-zi-reau,

Dan son vie bireau,

Li semble cra-peau

Dans niou bay do lo

Danse, Calinda, dim, sin,

Boum, boum, danse Calinda,

Dim, sin, boum, boum.

Fiddler strikes up La Boulangere (see Historic Dances—Mari Hofer).

Slaves put chairs, benches, etc., out of the way and entire company rise and come forward for Old French Folk Dance—children in one circle, Indians in another, all the villagers in another. M. and

*Creole songs compiled by Clara Gottschalk Peterson.

*(From Creole songs arranged by Clara Gottschalk Peterson).

**"Christmas Carol" p. 408 Laurel Song Book may be introduced here—by entire assembly.

Mme. Le Comte are the first couple in the circle. Priest stands behind table, smiling as the people dance.

At the first eight bars form two circles, gentlemen in one circle facing inward, and ladies in other facing outward, singing these words, meanwhile circling in opposite directions (Eight bars).

LA BOULANGERE—(The Baker's Wife).

"The baker's wife she has some pennies,

"But she's not content with life,

"She has some pennies, I have seen them,

"For I have seen the baker's wife.

(Girl's only.)

"The baker's wife she has some pennies,

"Yes, I have seen the baker's wife.

II figure—M. Le Comte gives right hand to M. Le Comte, who gives right hand also, he turns her once round and leaves her, taking with his left hand the hand of the lady next in rotation—then back to Mme. Le C., giving her his right hand, then left to the lady next in rotation, etc., alternating each time with Mme. Suddenly the priest comes forward holding up his hand for silence. Each person passes the word along with "sh" and finger to lips.

A pause, as every one stands motionless in an attitude of listening.

A clock is heard striking slowly the hour of twelve—.

All clap hands at the last stroke, and shake each other's hands, going quickly from one to another, as if greeting with the words "Happy New Year".

Priest stands in front center after greetings have been exchanged, holding up his hand again for silence.

Indians form in a line front center to sing Indian Hymn.*

*Indian call and Invocation, words by John B. Tabb, "Indian Games," etc., Alice T. Fletcher—C. C. Birchard & Co., Boston.

Rest of company stand in quiet group, listening to the song.

Curtain as song is finished.

Enter History in front of curtain.

History—

What strange scenes of war and peace some of these old-time trails have witnessed in the speechless years gone by. All alike are historic and mysterious. About them cluster picturesque memories, legends innumerable, tragedies unspeakable.*

*Pages 117-118—Historic Illinois.

Curtain ascends on Tableau to the sound of Indian drum-beat—ominous and mysterious in distance.

Same grouping as before, but Indians have left centre of stage, and are grouped toward back. Enter at door Adventure with knotted red handkerchief on his head and a dark cloak about him. Music of Pirates' Song (softly). Enter Conquest muffled in a big cloak. Music of Calf of Gold (softly).

Behind Adventure come two fierce-looking Peddlers with their packs (two boys from episode three, now heavily bearded) and behind Conquest two Miners (two boys from episode three, also heavily bearded).

As they come in they pause—then walk to centre, glancing over the assembled company.

Adventure engages the first soldier in a duel with swords.

Conquest and Riverin have a struggle with knives.

The priest holds up his hand for peace and thrusts himself in front of the combatants; the four men in the train of Conquest and Adventure seize him and bear him to the rear, and then run forward—two peddlers and two soldiers fighting with swords.

Two miners and Jean and Rene fighting with woods-men's knives.

Women and children rush out of door in panic. The duellists exeunt through right and left exits fighting.

Now, Father Vivier comes forward—the only one left on the stage—with the smallest child clinging to his hand. The voice of Ideality is heard in distance.

Ideality comes to the door, singing his song—and pauses a moment—then goes off, still singing.

Curtain as priest turns, looking off in direction of singing—child still clinging to his hand.

SONG OF IDEALITY.

(The Brotherhood of Man) Junior Laurel Song Book.

And onward we march with a song
Bidding nations and brothers to band,
Till breaketh the morn, of a world newly born,
All in friendship together we stand.
Let all unite in Freedom's name.
The glorious word of truth proclaim—
Truth proclaim, till the shadows of night
Disappear in the light from above.
A kingdom shall rise with its crest in the skies
Called the Kingdom of Brotherly Love.
(End of Fourth Episode.)

THE FIFTH EPISODE.

Enter History (An American Flag across her bosom).

History—"Much of romantic interest clusters about the memory of this old-time track across the wilderness. Here passed fair maids and merry matrons of France, not a few in the ruffled petticoat and high-heeled shoes of fashion; beside them gallant soldiers rode with bow and smile, their lace-trimmed uniforms gorgeous in the sunshine. Courtiers of the French court, friends of the great Louis, travelled these sombre miles of wilderness. Troops, travel-stained and weary, marched on their way to battle against the English out-posts; wild raiding parties swept over it through the dense night-shadows, and many a despatch-bearer, lying low on his horse's neck speeded day and night with his precious message."*

(Orchestra plays Yankee Doodle softly.)

"The trail of George Rogers Clark, made in 1778 from near the site of Fort Massac in the Illinois Country, marks an epoch in American history of transcendent importance. Nothing ever occurring in the West has resulted in greater permanent benefit to the people of the United States."†

‡123—Idem.

Curtain rises on

Scene: A stockade in front of drop-scene of primitive "hall" through which lights can be seen. Stage is partially dark.

CHARACTERS.

George Rogers Clark

Lieut. Col. John Montgomery

—American officers.

Fifteen frontiersmen—one of these should be the leader designated in the scene as Simon Kenton.

Captain Rocheblave—British officer.

An Indian—

Father Pierre Gibault.

Time—July 4th, 1778.

*Page 122 Historic Illinois

†Pages 122-123—Historic Illinois.

Enter Clark carrying an American flag; Clark speaks in subdued voice:

Clark—See her float! The first time an American flag has ever floated in the country of the Illinois!

Men start to cheer—

Clark (putting up his hand for silence)—Hush! Listen, men! It is now or never! We will save the Northwest Territory! Courage! We must make believe we are a large army!

Music and laughter from behind drop where the lights of the hall gleam.

Clark hands flag to Kenton.

Montgomery reconnoitres, and joining Clark, salutes.

Montgomery—Colonel! There seems to be a great ball going on—and from all I can judge, every one, Indian and white, is dancing in that hall!

The fifteen men stand in a group and murmur.

Men—But, look here! When do we get our money?

Clark overhears the men talking together, and turning quickly, says:

Men, I told you that Governor Patrick Henry, whom I saw in Williamsburg a few weeks ago, said he would give his life if he could get me the money! Virginia has not even men enough to fight along the Atlantic coast, so if ye are men—can't ye be patient until the three months are up? With the promise of the fortune of three hundred acres each, if we drive out the red-coats, ye will all be rich men after the war!

Murmurs from the men—We want our money!

Clark—Men, this is a strong fort! I need every one of you. The savages are aiding the enemy. We are but a handful, and with no cannon. But today I received good news that will lighten your hearts. We are no longer fighting alone—without allies—today I have received word that the king of France has recently joined forces with the United States!

Men give a suppressed cheer—

The call of the Virginia Reel can be heard above the music of a fiddle from the hall.

Voice inside—En avant! (pause.)

Allemande gauche! Droigt! (pause.)

Chassez! Dos-si dos!

Clark—(After they have listened to the voice and music within) Lieutenant Montgomery, you will steal around in back here and capture the village! Kenton and I will remain here to storm the fort! See, even the sentinels have deserted their posts and joined the dance!

Montgomery—Aye, aye, Colonel! (He gives signal for men to get into formation for marching.)

Clark—(Addressing his army) Soldiers! We are near the enemy for which we have been seeking! This fort is one that we must enter! We cannot retreat! We must capture it! We have no provisions, but we must conquer! This is the fourth of July—we must act to honor it! The fort and the town must be taken at all hazards!

Montgomery (going down the line, speaking to his men)—When we get to the village, you must all start up to yell, as you have never yelled before, as if it came from an army of hundreds of savage Yankee devils!—Ready!—March!—(Exit Montgomery and his fifteen men at left).

(Note—These may be the boys who played hunters, miners, peddlers in Episode Three—practically same costume, except for fur caps.)

Clark—Kenton! You wait at the stockade gate! I will cross the parade to the hall—(stumbles on an Indian lying wrapped in a blanket).

What's this?

Indian rises—starts off with war-whoop and runs into stockade towards the hall. In the distance all sorts of terrific yells and cries

from Montgomery's men, which gradually increase, growing nearer. Captain Rocheblave runs from back from inside of stockade, as if he just hastily left the hall at back.

Clark (points his gun at Rocheblave, and enters through stockade gateway)—Go on with the dance! But remember that you are holding revelry under the banner of Virginia, and not that of Great Britain!

Kenton stands, handing flag to Clark, who unfurls the American flag of thirteen stars and stripes.—Noise increases from Montgomery's men.

Rocheblave looks around frightened.

Enter Montgomery and five men (left).

Montgomery—Colonel Clark, I have the honor to report that we have surrounded and captured the village!

Rocheblave (looking at Montgomery and then at his five men)—What! What's this? Am I surrendering to a beggarly handful of backwoods men? Zounds! I'll not—

Clark steps up—puts R's hands in handcuffs, assisted by Kenton. R. murmurs in indignation, but is placed as a prisoner in the ranks.

Enter Father Gibault in riding-boots and spurs—three-cornered hat, a big black cape sprinkled with dust; he dusts his coat as he enters hastily.

Father G.—Where is Colonel Clark?

Clark—Here! (steps forward).

Father G.—I am Father Gibault of the Illinois country missions, Colonel, I have just ridden to report to you that the American flag has been hoisted at Vincennes; this gives the key of the entire Northwest Territory to the United States!

Men cheer—people come out from the dance and form groups staring at the flag—some point to the captured Rocheblave. The flag is run up on the stockade by Montgomery.

Father Gibault—Most of these are my people, Colonel Clark. (Turns to the people)—My children, I will be ready to administer the oath of allegiance to you all as loyal Americans of these United States at the church door on next Sunday morning!

People cheer as the flag floats over the stockade.

Enter five more of Kenton's men (left).

Exit men whistling Yankee Doodle, Clark at the head—Rocheblave as a prisoner between two of the men.

(Curtain.)

History (of Episode Five) enters.

The sword of George Rogers Clark struck the blow that made Illinois a territory of the United States, and Virginia, whose governor, Patrick Henry, had authorized the expedition, extended jurisdiction over the County of Illinois—a part of the vast northwest territory. By the provision of the famous ordinance of 1787, it was provided that "Neither slavery nor involuntary servitude should exist in the territory." By the act of Congress, 1800, the Northwest Territory was divided and called the Indiana Territory, comprising the present states of Indiana and Illinois, with seat of government at Vincennes. In 1809 the territory of Illinois was formed with the seat of government at Kaskaskia. On April 18, 1818, an act was passed by Congress to the effect that "The inhabitants of the territory of Illinois, be, and are hereby authorized to form for themselves a Constitution and State government and to assume such name as they shall decide proper, and the said state when formed shall be admitted into the Union upon the same footing as the original states in all respects whatever." Nov. 23, 1818, when the bill came up for debate an ominous controversy arose on the question of slavery—significant of the national feeling which was to arise over this issue during the next forty years. President Monroe approved the resolution to make Illinois a state Dec. 3, 1818.

Children's chorus sing Yankee Doodle in front of curtain, dressed in costumes worn in Episode IV, and sing as many verses as are required while stage is set for "1818 scene."

EPISODE VI.

"1818."

Scene: The prairie at Fort Dearborn: Sunset.

Cast of Characters for "1818."

A soldier from Fort Dearborn—

Michael Welsh—the bugler of Ft. Dearborn.

The settler from Kentucky.

His wife.

Their little girl.

"Bill"—the mail carrier.

Black mammy.

Little Rastus.

A prairie scene with drop "Fort Dearborn."

Bugle sounds "Retreat" in distance, as if from inside of fort.

Then firing of sunset gun.

At lower left the rear end of a "prairie schooner" juts from the wings. The curtain of wagon is raised to reveal a woman sitting on a wooden chair sewing—a little girl playing with a rag-doll at her feet. Enter settler from Kentucky from left—he is supposed to have just descended from driver's seat (hidden in wings).

Enter Soldier (right)—How do?

Settler—How do?

Soldier—Goin' to locate here?

Settler—I'm thinkin' about it some. What's the name of this place? That Lake Michigan yonder?

Soldier—No, sir; that's the mouth of the river—the Chicago—this here's Fort Dearborn.

Settler—Many settlers?

Soldier—Well, that cabin over there,—see?—belongs to John Kinzie—and along on the margin of the river—along there as fur as ye can see—that's the home of Antoine Ouillmette—that's all, living outside the stockade here.

Settler—Injuns bad?

Soldier—Yes, some—but I reckon they won't make very many more raids like that one six years ago. You heard tell of it? I'm a survivor of that massacre.

Settler looks about him apprehensively and shudders.

Soldier—Oh! That won't happen again! Black Hawk ain't so blood-thirsty as he used to be! (Looking at wagon)—I see you have some women folks in there—my wife will be glad to welcome your wife and little girl. We will be glad to look after you folks till you get located. It gets mighty cold on the prairies these nights! Why! Here comes the mail. First time in four weeks! Looks as if Bill had some big news too! Riding fit to kill himself!

Settler goes to wagon and helps out lady and little girl.

Settler (as he goes to wagon)—Reckon he's bringing the news about this here territory gettin' to be a state. That's all we heard talked about as we came along. We came up here from St. Louis into this Illinois country some time back, and every time we passed a turn-pike in the Illinois country we was asked if we 'lowed we were to be citizens of this state—said we expected to be, and we was counted!

Soldier—That's because some gentleman from New York State interrupted Mr. Anderson of Kentucky, when he applied to Congress this fall for our admission, and said we did not have enough inhabitants required by law to make us a state. Hallo! Here's Bill!

Enter Bill the mail-man—covered with dust from riding—carries o'd-fashioned mail-bags. Rushes up to soldier and shakes him by the hand. Enter Welsh, his bugle in his hand—rushes to Bill and they also shake hands. At his entrance Mammy and Rastus poke their heads out from canopy over wagon, wondering what the commotion is all about.

Bill (taking out newspaper and reading it)—Here you are! Just listen to this! From the "Illinois Intelligencer," Kaskaskia, Illinois, Dec.

10, 1818—"Wednesday, Dec. 3rd, at the fifteenth Congress at Washington—

Rastus climbs out of wagon—

Mammy—Rastus! Yo' stay with yo' mammy! (She climbs out of wagon, grabs him by the hand, and is climbing into the wagon when Bill looks up—

Bill—Those belong to you, stranger?

Settler—Yes, sur! They are my property!

Soldier—Did they count 'em too, at the turn-pike?

Settler—They certainly did!

Bill—Look here, stranger (he drops his paper and puts hands on his hips)—Maybe you don't know that Congress has run a law up here in this part of the kentry "wherein there shall be neither slavery nor servitude in any of these said states—"

Soldier—Bill, if they are a man's property, they are his property, and no more need be said about it.

Little Girl—Daddy! That man dropped his paper! (She picks up the newspaper and hands it to settler) Read dis! In de big letters!

Settler's Wife—Why, honey! That don't concern you, child!

Bill—Reckon it does! It concerns everybody!

Settler (reading from the paper)—

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That, whereas, in pursuance of an act of Congress, passed on the eighteenth day of April, one thousand eight hundred and eighteen, entitled "An act to enable the people of the Illinois Territory to form a constitution and State government, and for the admission of such State into the Union, on an equal footing with the original states," the people of said Territory did, on the twenty-sixth day of August, in the present year, by a convention called for that purpose, form for themselves a constitution and State government, which constitution and State government, so formed, is republican, and in conformity to the principles of the articles of compact between the original States and the people and States in the territory northwest of the river Ohio, passed on the thirteenth day of July, one thousand eight hundred and eighty-seven. Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the State of Illinois shall be one, and is hereby declared to be one, of the United States of America, and admitted into the Union on an equal footing with the original states, in all respects whatever."

Bill—Three cheers for Illinois! Hip! Hip! Hurrah! (they all cheer) and Bill winds up with an Indian yell.

Soldier—Sound the bugle, Welch! (Welch plays "Mess"—every one cheers as curtain descends.

(Curtain.)

VOICES BEHIND SCENES SING ILLINOIS!

Silence for Tableau I.

Tableau I after 1818.

At right—

Ideality stands behind Settler woman who sits on chair winding yarn—settler holds the skein—little girl playing with doll at woman's feet.

At center—

Soldier is threatening Mammy with a whip—she clasps Rastus to her knees. Behind this group stands Conquest, his head thrown back—his hand on Soldier's arm, urging him on.

At left—

Bill looks back over his shoulder at this group—Adventure has his hands on Bill's shoulders, standing behind him urging him forward as he points off left.

Tableau II—EPISODE VI.

Orchestra plays "Illinois."

The boy who played "Illinois" in Prelude is in center of dark stage when curtain rises. Same pose as Prelude—Episode I. The spot-light plays on him. After a minute's pose, dark stage, and in his place stands a girl in white, flowing robes, yellow ears of corn clasped to her breast, a gleaming star on her head. Bright stage for this pose—at the back of stage is seen an enormous flag—a large blue canvas with 20 bright stars ranged across it. Two drapes on each side of red and white stripes.*

*Centennial flag may be used for this, but the American flag gaining the additional star is the idea for the picture.

Voices behind the scenes hum "Illinois." The girl slowly walks to the back—lifts the red and white drapery at left and disappears. In a second a new star gleams underneath the line of 20 stars and the chorus behind scenes bursts into the "Star Spangled Banner."

(End of Part II of Pageant.)

INTERMISSION.

EPISODE VII.

Songs behind scenes.

Darkey Jubilee Song and chorus of Tramp, Tramp the Boys Are Marching.

Enter History of Civil War.

History—Abraham Lincoln, "a type that nations will so plan but once in all a people's years," following a narrow trail in the back-woods of Illinois found the road that led him to the White House. Here the son of Illinois guarded the nation's destiny, in his honest, hoary hand, bringing her through the crisis that established her as one of the foremost nations of the earth—a nation re-born!—re-generated—a nation crowned triumphant—land of the free and the home of the brave!

Chorus behind sings—"Columbia, the Gem of the Ocean."

Enter Proclamation (after song).

When a deed is done for freedom, thro' the broad earth's aching breast
Runs a thrill of joy prophetic, trembling on from east to west,
And the slave where'er he cowers, feels the soul within him climb
To the awful verge of manhood, as the energy sublime
Of a century bursts full-blossomed on the thorny stem of time.

For mankind are one in spirit, and an instinct bears along
Round the earth's electric circle the swift flush of right or wrong.
Whether conscious or unconscious, yet Humanity's vast form
Through its ocean-sundered fibers feels the gush of joy or shame;
In the gain or loss of one race, all the rest have equal claim.

Once to every man and nation comes the moment to decide
In the strife of Truth with Falsehood for the good or evil side,—(pause)

Count me o'er earth's choicest heroes,
They were souls that stood alone,
While the men they agonized for,
Hurled the contumelious stone;
Stood serene and down the future saw the golden beam incline
To the side of perfect justice, mastered by their faith divine
By one man's plain truth to manhood and to God's supreme design!*

(Exit Proclamation.)

Curtain rises on groups of people dressed in costume of 1860. The back drop represents the lighted "Wigwam", as the convention hall was called in Chicago.

Enter Mrs. Brown.

Mrs. Smith, who speaks with a southern accent.

Mrs. Jones.

*James Russell Lowell.

Each carries a camp-stool. They open stools and sit at lower left.
Mrs. Brown (seating herself, and fanning herself with her handkerchief)—My dears, I am so excited!

Mrs. Jones (taking a bottle of smelling-salts from bag she carries on her wrist)—Oh, la! Such a crowd! I feel faint already! Mr. Jones says Mr. Lincoln never will be nominated!

Mrs. Brown—If he isn't our next president Mr. Brown says he don't know what our country will come to! Mr. Lincoln stands for all the principles of a true Republic—Humanity, Freedom and Equality!

Mrs. Jones (bitterly)—Yes; Mr. Lincoln thinks that all men were created free and equal! Such nonsense! Oh, listen!

Band inside Wigwam plays "See, the Conquering Hero Comes"!

Small boy walking up and down peddling papers—Extra piper! Extra piper! All about the Presidential Convention!

Mrs. Smith (buying a paper)—Heah, boy!

Mrs. Jones (looking over her shoulder)—Oh, do you suppose they know yet?

Inside Wigwam a voice yells "Seward"! A mild applause inside follows this cry.

Band inside strikes up "See, the Conquering," etc., again.

Silence.

Mob on stage walks up and down. Newsboy going from group to group—Piper! Piper! Extra piper!

Several voices inside cry: "Abraham Lincoln! Abraham Lincoln!"

A pause.

Then a deafening roar of voices cheering.

A loud voice can be heard after the cheering subsides:

"Abe Lincoln has it!"

Mrs. Jones—Where are my salts?

Mrs. Smith—Oh, Ah'm goin' to faint! Please bring me straight home, somebody! (Crying.) Oh, my poor papa! The negro will be free and we will lose our slaves and be ruined!

Mrs. Jones (standing up indignantly)—If Abraham Lincoln should be elected there'll be war! (Taking up her stool.) Oh! this convention is no good anyhow! They won't let any one in the convention hall but the men! Let's go home I'm disgusted!

Mrs. Smith—And I'm faint! (Fans herself with handkerchief.)

Mrs. Brown—But I'm tickled to death! I wish I could find George Brown in this crowd—I'd hug him on the spot! Good-by, Mrs. Smith and Mrs. Jones, I'm to wait here for Mister Brown! Hope you get home safe! (Exeunt Mrs. Smith and Mrs. Jones, flouncing out with campstools under their arms.)

Voice from the crowd on the stage—Hallelujah! Abe Lincoln is nominated!

Crowd cheers. Band inside repeats, "See, the conquering," etc., and curtain descends. People on stage still cheer, men waving their hats, ladies waving their handkerchiefs, all facing toward left, toward entrance of Wigwam.

Enter History in front of curtain.

History:

"So he went forth to battle on the side
That he felt clear was Liberty's and Right's
As in his peasant boyhood he had plied
His war-fare with rude nature's threatening might;
The uncleared forest, the unbroken soil,
The rapid that o'erbears the boat-man's toil,
The prairie hiding the mazed wanderer's tracks.
The ambushed Indian and the prowling bear,
Such were the deeds that helped his youth to train,
Rough culture, but such trees large fruit may bear,
If but their stock be of right girth and grain.

So he grew up, a destined work to do,
 And lived to do it, four long suffering years,
 Ill-fate, ill-feeling, ill-report lived thro',
 And then he heard the hisses changed to cheers,
 The taunts to tribute, the abuse to praise,
 And took both with the same unwavering mood.*

Enter Proclamation:

Proclamation—

So always firmly he—;
 He knew to bide his time,
 And can his fame abide,
 Still patient in his simple faith sublime,
 Till the wise years decide.
 Great captains with their guns and drums,
 Disturb our judgment for the hour,
 But at last silence comes,
 These all are gone, and standing like a tower,
 Our children shall behold his fame,
 The kindly, earnest, brave, foreseeing man,
 Sagacious, patient, dreading praise, not blame,
 New birth of our new soil, the first American.*

Proclamation walks across stage at left entrance, turns and blows a blast on his trumpet.

Chorus sings "America".*

EIGHTH EPISODE

Proclamation enters in front of curtain, blows three blasts and curtain rises on

Illinois Welcoming the Nations of the World.

Proclamation—Illinois welcomes the nations of the world, in the nation's era of Peace and Prosperity, at the World's Columbian Exposition. Commemorating the eventful voyage of Columbus linking the two continents—the Old World and the New—inaugurating the first pathway to the Undiscovered Land—the Land of Hope and Desire, the pathway which is bringing the homage of the nations to Illinois in the city of Chicago, the Year of Our Lord, 1903.

Curtain rises as Proclamation starts speaking, revealing the Tableau:

Illinois (same girl as before), with ears of corn at her feet, arms outstretched in welcome. She is raised on a small pedestal. Around her are grouped the Nations. Back of her dark curtains in soft folds.

Nations of the World offering homage to Illinois (1903) World's Columbian Exposition. These may be the girls and boys from Episode IV, with white gowns over other costumes, and white caps covering their hair, so as to look like statues, but may wear characteristic head-dresses.

They hold up gifts for Illinois:

1—France holds up a piece of red silk draped over her two arms.

2—Italy a piece of white statuary.

3—China, blue Chinese vase, etc., working in colors, red, white and blue.

(Hold tableau for one minute.)

The curtains are drawn at back, revealing a high platform with the following group: Adventure and Conquest on the ground in a deadly combat; Ideality, who has been crouched behind this group, slowly rises

*"Abraham Lincoln," by Tom Taylor in the London Punch, April, 1865.

*James Russell Lowell in Harvard Commemoration Ode, July 21, 1865.

*Page 316, Junior Laurel Song Book.

and stands in a pose, one foot on the prostrate form of Adventure, and with his sword puts down Conquest; with his left hand he raises his banner.

(Tableau—Curtain.)

NINTH EPISODE

History, in front of curtain—

"If the sainted Jesuit missionary, Father Marquette, during his enforced stay on a bed of sickness in a log cabin at the mouth of the estuary now known as the Chicago River, had a vision of the triumphant pageant of the Chicago he loved so dearly and served so faithfully, that took place on that very site two centuries after, his anxieties and pains must have been assuaged, and heavenly joy filled his soul."*

History—The narrow Indian trail in the heart of the Illinois woods trod by Marquette and Joliet, the first of their race, has opened the pathway to a New Vision.

Curtain rises on the following grouping for Illinois Achievement:

The Crowning of 100 Glorious Years as a State.

Illinois mounted on a pedestal at center back; she is standing with her weight on her right foot, her left a little in advance, her right hand holding the hilt of an unsheathed sword, the left resting on a shield bearing a single star, and grasping a crown of bay-leaves at the top of the shield. A blue mantle-edged with gold fringe fastened under the left shoulder, is brought around, pulled low at right hip, and brought over left shoulder, falling in soft folds over left side of body and arm. Head is raised, facing a little towards left, looking directly forward, a look of vision in the eyes—she has removed her circlet of a single star, her yellow hair is flowing.

At the base of the pedestal and standing against it are sheaves of wheat, corn, etc., signifying Illinois Agriculture.

At the back a long curtain of dark soft drapery is hung, to enhance and make effective the Tableaux Vivants.

At the right back on a bias line the grouping of Education, Progress, Produce, and Chicago.

(Note—In place of Chicago, any other city of Illinois may be substituted, according to the place in which the pageant is presented.)

A suggestion for the posing of this group would be a study of Lorado Taft's statuary group Fountain of the Great Lakes, outside the Art Institute, Chicago.

(Post-card copies may be had from the Art Institute at the cost of one cent each.)

The figures of this group are clad in white Grecian robes, with mantles; Progress, the topmost figure, stands on a very high pedestal, arms upraised over left shoulder, holding a wheel, "the wheel of progress"; she inclines her head down towards, and looks towards Commerce, the first of the group on the next step, a platform, fully three feet lower than the elevation on which Progress stands.

Commerce is inclining toward Chicago, who forms the center of this group; she is holding a fur pelt as if offering it for sale.

Chicago, center figure, is standing with her shield held with two hands to her bosom and looking out. Produce is bending over a sheaf of wheat and grasping it with her two hands. She is looking from her bent position up at Commerce. At the left knee of Commerce, leaning against her, Education is seated. She is leaning forward, one arm outstretched, her right hand in revealing attitude. Her left hand rests caressingly on a large volume at the feet of Chicago.

History I, half kneeling, half sitting at the base of the pedestal, holds her scroll in two hands, her chin resting on it, in meditative mood.

*From "The Catholic Church in Chicago," Rev. James J. McGovern, D. D.

On the opposite side, facing this group, stands Religion, on a little platform—a large white cross held in one arm and resting on the platform—her face looking up with Faith; with her other hand she points to Heaven.

Grouped around her a large group of children—A banner of the Immaculate Conception in their midst.

History II sits in a crouched position a little to the center and forward from this group—she holds up a scroll in her left hand, as if for everyone to read.

At middle of left of stage towards center, Patriotism is on a small platform with two steps. She wears a white gown, a large American flag draped around her, on her head a coronet, with spikes, like rays encircling it. In her right hand she holds a flaming torch, in her left a sword upraised and pressed across her bosom—she has an exalted look. Sitting on lowest step facing audience, is History III, with a quill pen poised in her hand, a scroll in her lap.

Humanity, in soiled, flowing gown, a tattered mantle falling from her shoulders, kneeling on top step, her head resting on her arm, which leans on pedestal at feet of Patriotism. Humanity's other arm is held around a small child in Grecian tunic, who clings to her.

At extreme right of steps stands a group of soldiers of the Revolution—"The Spirit of 1776". Clark, a small boy and Riverin compose the group—Riverin is the old man with handkerchief around his head, with the flute, Clark the man in center with flag, and boy who was drummer in Indian scenes is the boy with the drum. History IV kneels a little in front of this group, in act of reading on scroll.

At extreme left of steps two soldiers of the Civil War*—a Veteran in G. A. R. suit, and a young Civil War soldier resting on his gun. History V, a little forward of these groups in front of G. A. R. Veteran, kneeling and also recording deeds of Civil War on her scroll with pen.

In center, left, between groups of 1776 and Civil War groups, at front of stage, a sailor, standing, with arms folded, head up, looking out, a soldier in khaki at "attention". History VI, a little behind sailor, kneeling on one knee, looking up at him with quill poised in air, scroll on bent knee.

History VII sits, crouched at soldier's left, a little in front, left hand under chin, meditatively, scroll opened out on floor beside her, right hand resting on it.

After a short, silent pose, about 40 seconds, enter Proclamation. He blows trumpet. The group changes now and assumes easy positions. Drummer in '76 group drums a tattoo. Enter History VII.

History VII—

*Chicago! Illinois, fondest boast, we summon thee to bear a gift, from all the children of her soil,

To crown her Jubilee.

Proclamation blows trumpet towards group and Chicago holds up her shield to audience, revealing the words, "I Will"—descends from group. Chicago, with her shield inverted like a tray, goes from one to another at the cue from History VII, who first puts a red velvet cover on it.

History—Progress!

Progress makes a gesture over wheel she carries, and swings out arm over tray Chicago holds toward her—action of throwing something on tray.

History—Commerce!

Same pantomime as described above.

History—Produce!

Same pantomime as described above.

*Or the characters of Grant and Shields may be substituted here.

*Or the words—(name of city in which pageant is being presented), "one of the proud daughters of Illinois," may be substituted.

History—Education!

Same pantomime as described above.

Proclamation—To the Centennial Celebration of Illinois, comes the spirit of Father Marquette. (Blows trumpet.)

Enter from right Father Marquette in white cassock and white three-cornered hat, a gleaming rosary at his side. He enters dreamily, hands outstretched before him, as he walks toward Religion and kneels at her feet; he holds up hands with inspiration gleaming in his face, to banner of Immaculate Conception, around which children are grouped.

History—Religion!

Chicago approaches Religion with shield—a chain of glistening stones falls from Religion's hand into the shield.

History of Episode I speaks the following words like a far-away echo: And Marquette called his first mission the Immaculate Conception!

Chorus—Entire assembly—Te Deum.

After chorus, Proclamation steps down to group Patriotism.

Proclamation blows blast. Enter History IX. She carries a wand.

History—The heart of Illinois ever beating high with the ardor of patriotism, thrilling with the spirit of 1776—

Chicago rests shield on right hip, making gesture of pride toward these three, who resume their pose of the "Spirit of 1776".

History—Whose echo is responsive in the patriot's tribute of 1860 with the great names of Grant, Shields, Logan and Mulligan.—(Chicago repeats this gesture to 1860 group, who assume pose of tableau.)

History—Now responds with thousands of her sons for the Army and Navy.

Chorus—Entire assemblage—

Battle Hymn of the Republic (Howe)

(Sung to the old air of John Brown's Body.)

Mine eyes have seen the glory of the coming of the Lord;

He is tramping out the vintage where the grapes of wrath are stored;

He hath loosed the fateful lightning of his terrible quick sword,

His truth is marching on.

Glory, glory, hallelujah,

Glory, glory, hallelujah,

Glory, glory, hallelujah,

His truth is marching on.

I have seen him in the watch-fires of a hundred circling camps,
They have builded Him an altar in the evening dews and damps,
I have read His righteous sentence by the dim and flaring lamps,
His day is marching on.

Glory, etc.

He has sounded forth the trumpet that shall never call retreat,
He is sifting out the hearts of men before His judgment-seat ;
O, be swift, my soul, to answer Him, be jubilant my feet,
Our God is marching on.

Glory, etc.

Proclamation blows trumpet. Enter Ideality, who sings next verse as solo.

In the beauty of the lilies, Christ was born across the sea,
With a glory in his bosom that transfigures you and me,
As he died to make men holy, let us die to make men free,
While God is marching on.

Chorus—Entire assembly—Glory, etc.

Ideality marches over to Religion and kneels there, sword carried upright, banner in left hand.

During this chorus Chicago has quietly slipped behind scenes and put the crown for Illinois under the red velvet cloth on the shield.

Proclamation blows trumpet. Chicago enters with shield lifted high over head. She kneels in center, looking toward Illinois. The assembly sings

Centennial Hymn—John Greenleaf Whittier—David Stanley Smith.
(Page 262—Junior Laurel Song Book (Teachers' Edition), C. E. Birchard & Co.)

First and second verses only. Then while music plays third verse Chicago rises, takes red velvet covering from shield, and reveals the crown of 100 stars. History takes red cloth, and History VIII takes shield, as Chicago, holding crown high, advances toward Illinois. Chicago slowly ascends the little platform arranged in back of pedestal, and crowns Illinois with the crown of gleaming stars. Assembly now sing 4th verse.

Oh, make Thou, as through centuries long
In peace serene, in justice strong,
Around our gift of freedom draw
The safeguards of thy righteous law.
And cast in some diviner mold,
Let the new cycle shame the old.

Then music changes to "Illinois", and curtain descends as the first verse and chorus are being sung. It is sung through while the curtain is down, and the company is forming for Recessional.

The entire cast of characters who have not been in the last scene should be in wings with their partners, ready to enter.

Curtain rises after last verse of "Illinois", on Recessional.

The procession moves across stage, led by Ideality with banner, out into wings, or down steps leading from stage into auditorium, marching down one side, up center aisle, and then down last aisle and disband. Illinois remains on stage surrounded by the nine girls who acted as History of the different periods. Proclamation brings up rear of procession—his trumpet rests on his hip.

The procession moves as follows, singing Centennial Hymn, 1st, 2nd and 4th verses only, repeating 4th verse until Recessional is over:

Ideality
Marquette and Joliet
Illinois (the Indian), followed by the "braves".
Conquest and Adventure
The three Coureurs de Bois
Commerce
Hunters
Miners
Peddlers
Voyageurs
Woodsmen
Courtier and Page with king's crown on a cushion
Louis XVI
La Salle and Tonty
Religion (with Cross)
Father Ribourde
Other Missionaries
Le Comte and Father Vivier
San Domingo slaves
Madame Le Comte
Girls from Kaskaskia scene
Produce (carrying wheat and corn)
Three French Soldiers
Patriotism

The Spirit of '76 group
Lieutenant John Montgomery and Simon Kenton
Clark's army
Fort Dearborn group
Soldier and mail-carrier
Settler, wife and little girl with doll
Mammy and Rastus
Mrs. Smith and Mrs. Jones
Mrs. Brown and Newsboy
Others of that scene who have not "doubled" in other scenes and are
still in 1860 costume
Civil War Soldier and Veteran
Chicago
Progress and Education (carrying their insignia)
Group of children
Patriotism
Humanity
Soldier and Sailor
Proclamation
Curtain as soon as procession has gone around entire hall and
starts up center aisle again.

(The End.)

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